

EMMANUELLE LAINÉ

Incremental Self: Transparent Bodies

March 8 to July 1, 2017

Opening on March 7, 5 p.m. to 6 p.m. (press) - 6 p.m. to 9 p.m. (general public)

Curated by Mélanie Bouteloup



Film still from *Incremental Self: Transparent Bodies*, Emmanuelle Lainé, 2017.
Commissioned by Bétonsalon - Center for Art and Research. Courtesy FRALIB SCOP-TI.

Bétonsalon

Center for Art and Research

EMMANUELLE LAINÉ

Incremental Self: Transparent Bodies

Bétonsalon - Center for Art and Research presents a solo exhibition by Emmanuelle Lainé. With *Incremental Self*, the French artist takes over the refurbished spaces of Bétonsalon by means of a monumental installation integrating a multi-screen film with an accumulation of objects and pieces of furniture deviated from their original context.

Our lives are fragile and precarious. Yet they are multiple, collective, and uncontrollable. This is what artist Emmanuelle Lainé manifests in her exhibition *Incremental Self: Transparent Bodies*.

The bodies we observe in her filmic installation—students, retired artists, workers—are in transitional places where different sorts of exchanges are taking place. They are evolving in spaces of negotiation where successive layers of identity are being performed in interaction with given economic, sensible, and even symbolic facts and objects.

What should we do with all these stories, anecdotes, and memories told by each and every one of us? How to make these narratives biting? To exhibit oneself is to demonstrate a form of resistance, while reconnecting with one's own fragility.

With *Incremental Self: Transparent Bodies*, we are inclined to explore the following question raised by philosopher Rosi Braidotti: "How [do we] find adequate theoretical and imaginary representations for our lived conditions and how [do we] experiment together with alternative forms of posthuman subjectivity¹?"

Emmanuelle Lainé's exhibition is a demonstration of one's taking shape, where humans and objects influence each other, assembling, overlapping, and mixing indiscernibly. Each permeates the other until conscience arises in their trembling selves, thus becoming transparent. Emmanuelle Lainé's transparent bodies materialize our shifting, off-center, fragmented, and multiple identities. Even more, transparent bodies are contagious, contaminating each other.

Incremental Self will unfold at Bétonsalon - Center for Art and Research through a wide array of public programs. Discussions and collective actions will progressively accumulate within Emmanuelle Lainé's installation, which will evolve throughout the exhibition.

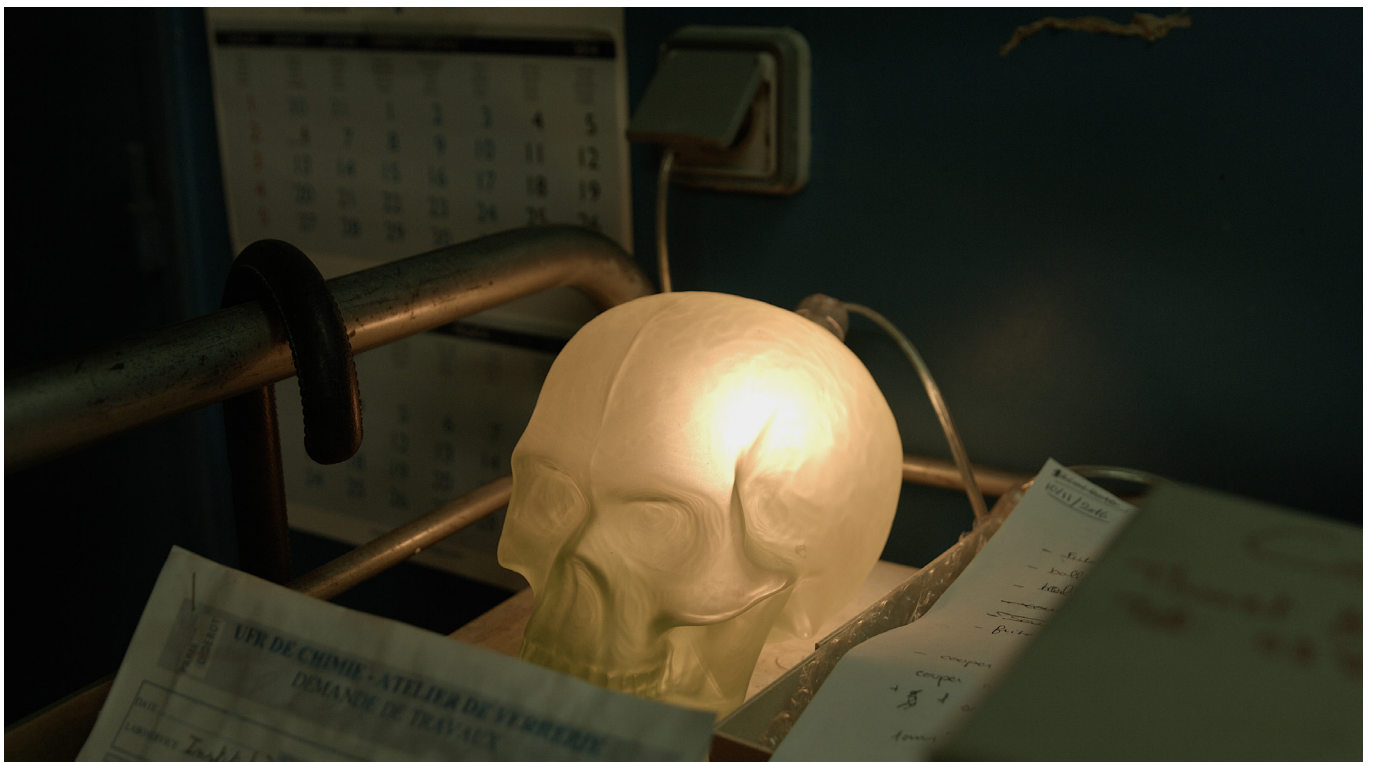
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(1) Rosi Braidotti, *The Posthuman*, Cambridge: Polity Press, 2013, p.187

ABOUT EMMANUELLE LAINÉ

Emmanuelle Lainé (born in Paris in 1973) lives and works in Marseille. She graduated from the École Nationale des Beaux-Arts de Paris. Elaborating on the specificities of each exhibition venue, Emmanuelle Lainé uses the furniture and architectural features of her host institutions to provide a "methodology of places" connecting the space, the work and the audience. Her practice consists of monumental in-situ installations that blur the distinctions between the different media she uses. This process allows her to create a complex cognitive space where several temporalities coexist and only make sense to the spectator, who is considered to be the key player of the exhibition.

She recently exhibited her works at the Palais de Tokyo (2017, 2014) and at Villa Vassiliev (2016) in Paris, at the Lyon Biennale (2015), at the GLstrand, (Copenhagen, 2015), at the Stereo Gallery (Warsaw, 2015), at the ICA Singapore (2015), at the Swiss Cultural Institute (Rome, 2014) and at La Loge Bruxelles (2013). Her works were also shown in personal exhibitions hosted by the Villa Arson (2016), the Galerie Motinternational (Bruxelles, 2015), IFAL (Mexico, 2015), the foundation Ricard (2014) and C-o-m-p-o-s-i-t-e (Brussels, 2014).



Film stills from *Incremental Self: Transparent Bodies*, Emmanuelle Lainé, 2017.
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BÉTONSALON - CENTER FOR ART AND RESEARCH

Bétonsalon - Center for Art and Research offers a space of collective reflection that combines both artistic and academic practices, and questions the production and dissemination of knowledge. We develop our activities in a process-based, collaborative, and discursive manner, following different time spans, in cooperation with various local, national, and international organizations. Exhibitions are enriched by different associated events (workshops, conferences, performances, round table discussions...). We organize seminars and workshops in collaboration with faculty members from the Paris Diderot University. We lead off-site research projects in partnership with other institutions, and offer residency programs for researchers, artists, and curators.

Bétonsalon - Center for Art and Research is a non-profit organization established in Paris in 2003. Since 2007, Bétonsalon has been located on the campus of the Paris Diderot University. In 2016, we launched the Académie Vivante (Living Academy) program, an experimental research laboratory within the Epigenetics and Cell Fate unit (CNRS / Université Paris Diderot) that invites artists in residency. This same year, we launched Villa Vassilieff, our second

site of activities, in the former studio of artist Marie Vassilieff, located in the heart of the Montparnasse neighborhood. Until 2013, this location was the Museum of Montparnasse. Villa Vassilieff is a cultural establishment of the City of Paris.

Villa Vassilieff intends to reconnect with the history of its location by inviting artists and researchers to take a contemporary look at the heritage of Montparnasse. Our exhibitions and public programs focus on exploring lesser-known resources and aim at re-writing and diversifying historical art narratives. Among many grant and residency opportunities, we joined forces with our leading sponsor Pernod Ricard to create the Pernod Ricard Fellowship, a residency program inviting four international artists, curators, or researchers every year in the Villa's studio. We collaborate closely with museums and curators to design tailor-made research projects and bring innovative perspectives, as illustrated by the ongoing Marc Vaux program jointly led by Villa Vassilieff and Centre Pompidou's Kandinsky Library.

ACADÉMIE VIVANTE (LIVING ACADEMY)

Incremental Self is developed in collaboration with the Paris-Diderot University and the Académie vivante (Living Academy) research laboratory.

L'Académie vivante (Living Academy) is an experimental research laboratory established since 2016 within the Epigenetics and Cell Fate unit (CNRS / Université Paris Diderot), in collaboration with Bétonsalon - Center for Art and Research.

Every semester, the Académie vivante (Living Academy) invites international artists to work in the laboratory on a specific research topic. Artists gain privileged access to lab resources and lead an experimental program designed for researchers, students, and the general public. They also contribute to ongoing exhibitions at Bétonsalon - Center for Art and Research and take part in the art center's public programs.

The Académie vivante is sponsored by the Daniel and Nina Carasso Foundation.

FONDATION NATIONALE DES ARTS GRAPHIQUES ET PLASTIQUES

Emmanuelle Lainé benefited from a research grant offered by the Fondation Nationale des Arts Graphiques et Plastiques (FNAGP), in partnership with Villa Vassilieff. For over forty years the Fondation Nationale des Arts Graphiques et Plastiques has been working alongside and on behalf of artists. The foundation encourages experimentation, innovation, research, long-term work and projects that involve risk and that take a considerable amount of time to accomplish.

On this occasion, Emmanuelle Lainé met with and filmed some of the residents of the Maison Nationale des Artistes in Nogent-sur-Marne, a retirement home for artists managed by the FNAGP. *Incremental Self* features the portraits of these persons, focusing on their objects and particularly their tools.



Bétonsalon - Center for Art and Research, Halle aux Farines. Credits: Bétonsalon - Center for Art and Research

ACKNOWLEDGEMENTS

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Staff members of the Paris-Diderot University and specifically: François Montarras, Alexandre Ienibace, Stéphane Villain.

Our partners: Fondation Daniel et Nina Carasso, Paris-Diderot University, Epigenetics and Cell Fate Unit, Pernod Ricard, Fondation Nationale des Arts Graphiques et Plastiques.

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We would also like to extend our gratitude to the different teams who worked on the renovation of Bétonsalon - Center for Art and Research: NeM / Niney et Marca Architectes, Paul de Coudenhove, Ciments Calcia, every construction worker team member, and Vittorio Cavallini / Vano Alto for designing the welcome desk.

ABOUT

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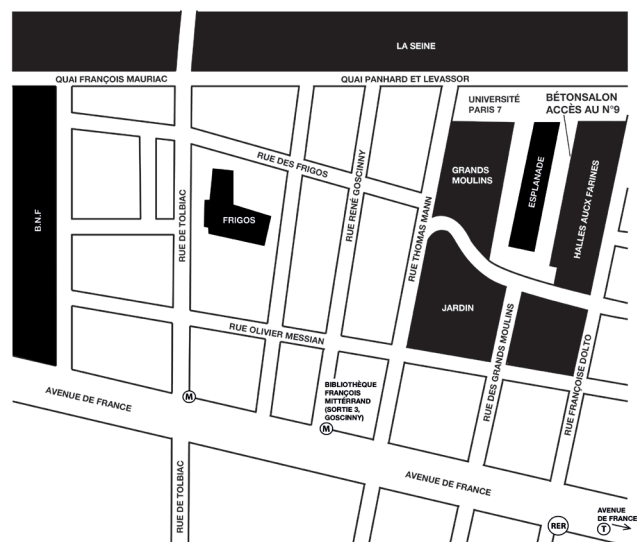
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Exhibition partners

Epigenetics and Cell Fate Unit (UMR7216 Paris Diderot University), Paris-Diderot University, Fondation Nationale des Arts Graphiques et Plastiques, Fondation Daniel et Nina Carasso, and Pernod Ricard.

Bétonsalon - Center for Art and Research is supported by the City of Paris, the Paris Diderot University - Paris 7, the Île-de-France Regional Board of Cultural Affairs - Ministry of Culture and Communication, the Île-de-France Region and Leroy Merlin - Quai d'Ivry.

The Académie vivante is supported by the Fondation Daniel et Nina Carasso.

Bétonsalon - Center for Art and Research is a member of Tram, réseau art contemporain Paris / Île-de-France and of d.c.a / association française de développement des centres d'art.

Villa Vassilieff receives support from public and private partners first and foremost from the City of Paris, the Île-de-France Region and Pernod Ricard, its lead sponsor. Villa Vassilieff also develops partnerships with the Fondation Nationale des Arts Graphiques et Plastiques, the Société des Auteurs dans les Arts Graphiques et Plastiques, the Collège d'études mondiales of the Fondation Maison des sciences de l'homme, and the Goethe Institut.

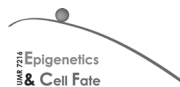
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